

# CAVALLERIA RUSTICANA

MELODRAMMA IN UN ATTO

DI

G. TARGIONI - TOZZETTI e G. MENASCI

MUSICA DI

PIETRO MASCAGNI

Pezzi staccati, Fantasie e Trascrizioni per Pianoforte:

483 DE SIMONE C. — Coro d'introduzione, Riduzione facile . . . . .	L. 7,—	613 Preludio . . . . .	L. 6,—
498 MUGNONE L. — Motivi. . . . .	» 7,—	1378 DE SIMONE C. — Prima trascrizione facile . . . . .	» 3,—
501 DE SIMONE C. — Siciliana, riduzione facile . . . . .	» 4,—	1379 — Seconda trascrizione facile . . . . .	» 3,—
502 — Strofe di Alfio, riduzione facile . . . . .	» 4,—	1380 — Terza trascrizione facile . . . . .	» 3,—
503 — Romanza di Santuzza, riduzione fa- cile . . . . .	» 4,—	1381 — I, II e III trascrizioni riunite . . . . .	» 6,—
504 — Scena, Coro e Brindisi, riduzione facile . . . . .	» 5,—	1382 — Primo <i>pot-pourri</i> facile . . . . .	» 6,—
509 Intermezzo sinfonico . . . . .	» 3,—	1383 — Secondo <i>pot-pourri</i> facile . . . . .	» 6,—
522 FUMAGALLI D. — Intermezzo - trascri- zione . . . . .	» 3,—	1384 — Intermezzo facilissimo . . . . .	» 2,—
523 AZZONI I. — Piccola trascrizione . . . . .	» 6,—	1675 DE CRISTOFARO A. — Siciliana e Brindisi . . . . .	» 3,—
523 FUMAGALLI D. — Trascrizione . . . . .	» 8,—	1676 — Intermezzo e Coro . . . . .	» 3,—
530 MENOZZI G. — Fantasia . . . . .	» 7,—	1720 — Sortita di Alfio . . . . .	» 4,—
558 BULL G. — Trascrizione facile . . . . .	» 4,—	1721 — Preludio e Strofa di Santuzza . . . . .	» 4,—
559 ANSCHUTZ J. — Melodie scelte . . . . .	» 8,—	1722 — Duetto Santuzza e Turiddu. — Canzone di Lola. — <i>Addio alla</i> <i>mamma</i> . . . . .	» 4,—
561 NEUSTEDT C. — Fantasia . . . . .	» 7,—	1723 — Romanza e scena . . . . .	» 3,—
585 TESSARIN A. — Trascrizione facile ed elegante . . . . .	» 3,—	2361 DE FEO F. — Preludio . . . . .	» 4,—

## A QUATTRO MANI:

529 PRATESI F. — Melodie . . . . .	L. 12,—
531 CELEGA N. — Fantasia . . . . .	» 9,—
1751 DE CRISTOFARO A. — Preludio e Duetto di Santuzza e Turiddu. — Sortita di Alfio . . . . .	» 7,—
1764 — — — Grande fantasia facile . . . . .	» 8,—



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# CAVALLERIA RUSTICANA

MELODRAMMA IN UN ATTO

di PIETRO MASCAGNI

Trascrizione facile per Pianoforte di ITALO AZZONI

$\text{♩} = 60$   
*LARGO*

*p* *legatissimo ma marcato*

*p dolce* *cres.* *di n.*

*ANDANTE*

*f marcato*

The musical score is written for piano and consists of four systems. The first system is in 3/4 time, marked 'LARGO' with a tempo of 60 beats per minute. It begins with a piano (*p*) dynamic and the instruction 'legatissimo ma marcato'. The second system continues the piano section. The third system introduces a change in dynamics, starting with 'p dolce', followed by 'cres.' (crescendo) and 'di n.' (diminuendo). The fourth system is marked 'ANDANTE' and begins with a forte (*f*) dynamic and the instruction 'marcato'. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.

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E. 525 S.

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First system of musical notation, measures 1-4. Treble and bass staves. Measure 1 has a piano (*p*) dynamic. Measures 2-4 have triplets in the treble staff. Measure 4 has a forte (*f*) dynamic.

Second system of musical notation, measures 5-8. Treble and bass staves. Measure 5 has a *dim. e rall.* marking. Measure 6 has a piano (*p*) dynamic. Measure 7 has a 6/8 time signature change. Measure 8 has a treble clef change. Between measures 7 and 8 are the markings *Ad.* and a flower symbol.

Third system of musical notation, measures 9-12. Treble and bass staves. Measure 9 has a *dolce* marking. Measure 10 has a piano (*p*) dynamic. Measures 11-12 have a continuous eighth-note accompaniment in the bass staff.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Measures 13-16 continue the eighth-note accompaniment in the bass staff.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Measures 17-20 continue the eighth-note accompaniment in the bass staff.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Measure 22 has a *poco rit.* marking. Measure 24 has an *a tempo* marking. Measures 21-24 continue the eighth-note accompaniment in the bass staff.



*delicato*

*f* *f* *mf* *rall. assai*

*ASSAI SOST.<sup>to</sup> (♩ = 50)*

*mf* *p*

*più f* *cres. ed animando*

*Ad.*

\*



*AND.<sup>te</sup> SOST.<sup>to</sup>*

First system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a 3/4 time signature. Bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The music features triplets in both staves. Dynamics include *p* (piano) and *cres.* (crescendo). The instruction *animando* is written below the bass staff.



Second system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a 3/4 time signature. Bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The music features triplets in both staves. Dynamics include *ff* (fortissimo) and *cres. ancora* (crescendo again). The instruction *con espansione* (with expansion) is written below the bass staff.

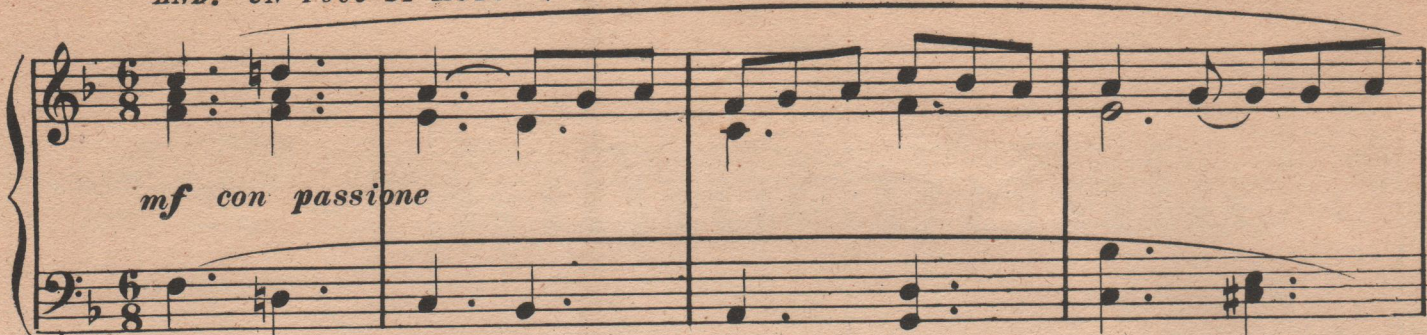


Third system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a 3/4 time signature. Bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The music features triplets in both staves.



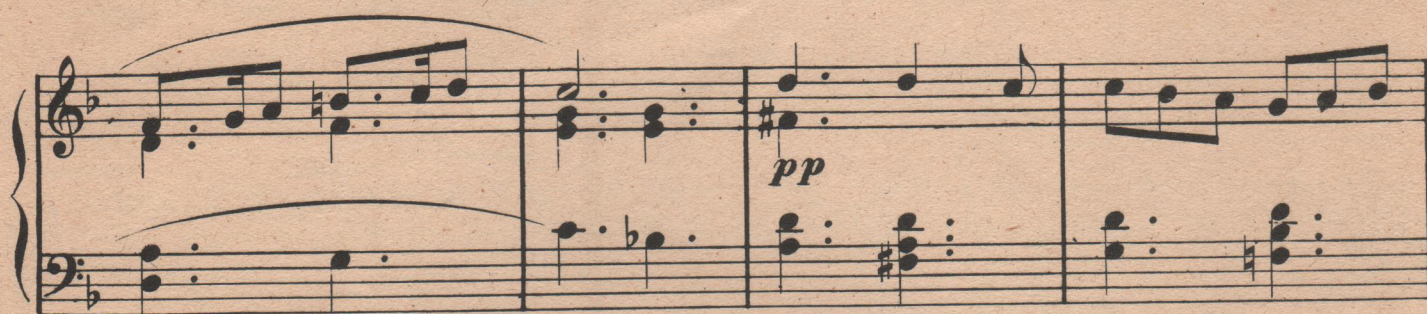
Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a 3/4 time signature. Bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The music features triplets in both staves. Dynamics include *poco ritenuto* (slightly slowed down) and *rall. molto* (very slowed down). The instruction *poco ritenuto* is written below the bass staff, and *rall. molto* is written below the treble staff.



*AND.<sup>te</sup> UN POCO DI MOTO* (♩ = 60)

*mf con passione*

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 6/8. The music features a melody in the treble clef and a supporting bass line in the bass clef. The tempo and mood are indicated as *mf con passione*.



*pp*

The second system of musical notation continues the piece. It features a melody in the treble clef and a supporting bass line in the bass clef. The tempo and mood are indicated as *pp* (pianissimo).



*doloroso*

The third system of musical notation continues the piece. It features a melody in the treble clef and a supporting bass line in the bass clef. The tempo and mood are indicated as *doloroso* (dolorous).



*cres. e rall.* *ff sostenuto e grandioso*

The fourth system of musical notation continues the piece. It features a melody in the treble clef and a supporting bass line in the bass clef. The tempo and mood are indicated as *cres. e rall.* (crescendo and rallentando) and *ff sostenuto e grandioso* (fortissimo, sustained, and grandioso).



The fifth system of musical notation continues the piece. It features a melody in the treble clef and a supporting bass line in the bass clef. The tempo and mood are indicated as *ff sostenuto e grandioso*.



The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a complex, rapid passage of sixteenth notes, while the bass staff features a more rhythmic accompaniment of eighth and sixteenth notes. A *rall.* (rallentando) marking is placed above the treble staff in the second measure.

The second system of musical notation continues the piece. The treble staff has a melodic line with some rests, and the bass staff has a steady eighth-note accompaniment. The marking *pp dolcissimo* (pianissimo, dolce) is written above the treble staff in the first measure.

The third system of musical notation shows a change in texture. The treble staff has a dense block of chords, and the bass staff has a more active line. A *f* (forte) marking is in the first measure, and a *cres.* (crescendo) marking is in the third measure. There are also *Ped.* (pedal) markings under the bass staff in the second and third measures.

The fourth system of musical notation features a very loud section. The treble staff has a dense block of chords, and the bass staff has a more active line. A *fff* (fortississimo) marking is in the first measure. There are *Ped.* (pedal) markings under the bass staff in the second and third measures, and a final asterisk (\*) at the end of the system.



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MUSICA DI

**PIETRO MASCAGNI**

- 492 Riduzione per Canto e Pianoforte . . . L. 30,—  
493 *Idem*, per Pianoforte solo . . . » 25,—  
505 *Idem*, per Canto e Pianoforte, testo tedesco . . » 54,—  
701 *Idem*, per Pianoforte a quattro mani . . . » 30,—  
1063 *Idem*, per Canto e Pianoforte, testo spagnolo . . » 30,—

## PEZZI STACCATI PER CANTO E PIANOFORTE:

- 506 Siciliana, Tenore . . . L. 5,—  
507 Scena e sortita di Alfio, Baritono . . . » 7,—  
508 Romanza e scena, Soprano . . . » 5,—  
510 Brindisi di Turiddu, Tenore . . . » 6,—  
564 ZEPLER — Intermezzo Sinfonico, riduzione in chiave di Sol, parole di Mehring . . . » 4,—  
608 Stornello di Lola, Mezzo Soprano . . . » 4,—  
913 *Ave Maria* in chiave di Sol (Soprano o Tenore) dal celebre intermezzo . . . » 3,—  
1026 *Ave Maria* adattata all'Intermezzo, Sopr. o Tenore » 3,—  
1870 Gran Duetto (Santuzza e Turiddu) *Bada Santuzza* » 7,—  
1871 Duetto (Santuzza e Alfio) *Turiddu mi tolse l'onore* » 5,—  
1872 Addio alla madre (Tenore) . . . » 4,—

## PEZZI STACCATI, FANTASIE E TRASCRIZIONI PER PIANOFORTE:

- 483 DE SIMONE C. — Coro d'introduz. riduz. facile L. 7,—  
498 MUGNONE L. — Motivi . . . » 7,—  
499 CELEGA N. — Grande Fantasia (Op. 247) . . » 10,—  
501 DE SIMONE C. — Siciliana, riduzione facile . . » 4,—  
502 — Strofe di Alfio, riduzione facile . . . » 4,—  
503 — Romanza di Santuzza, riduzione facile . . » 4,—  
504 — Scena, Coro e Brindisi, riduzione facile . . » 5,—  
509 Intermezzo sinfonico . . . » 3,—  
522 FUMAGALLI D. — Intermezzo — trascrizione » 3,—  
523 AZZONI I. — Piccola trascrizione . . . » 5,—  
528 FUMAGALLI D. — Trascrizione . . . » 8,—  
530 MENOZZI G. — Fantasia . . . » 7,—  
558 BULL G. — Trascrizione facile . . . » 4,—  
559 ANSCHUTZ J. — Melodie scelte . . . » 8,—  
561 NEUSTEDT C. — Fantasia . . . » 7,—  
585 TESSARIN A. — Trascrizione facile ed elegante » 3,—  
613 Preludio . . . » 6,—  
1378 DE SIMONE C. — Prima trascrizione facile . . » 3,—  
1379 — Seconda trascrizione facile . . . » 3,—  
1380 — Terza trascrizione facile . . . » 3,—  
1381 — I, II e III trascrizioni riunite . . . » 6,—  
1382 — Primo *pot-pourri* facile . . . » 6,—  
1383 — Secondo *pot-pourri* facile . . . » 6,—  
1384 — Intermezzo facilissimo . . . » 2,—  
1675 DE CRISTOFARO A. — Siciliana e Brindisi . . » 3,—  
1676 — Intermezzo e Coro . . . » 3,—  
1720 — Sortita di Alfio . . . » 4,—  
1721 — Preludio e strofa di Santuzza . . . » 4,—  
1722 — Duetto Santuzza e Turiddu — Canzone di Lola - *Addio alla mamma* . . . » 4,—  
1723 — Romanza e scena . . . » 3,—  
2361 DE FEO F. — Preludio . . . » 4,—

## FANTASIE E TRASCRIZIONI PER PIANOFORTE

### A QUATTRO MANI:

- 529 PRATESI G. — Melodie . . . L. 12,—  
531 CELEGA N. — Fantasia, trascrizione . . . » 9,—  
1751 DE CRISTOFARO A. — Preludio e Duetto di Santuzza e Turiddu — Sortita di Alfio . . » 7,—  
1764 — Grande fantasia facile . . . » 8,—

## FANTASIE E TRASCRIZIONI PER DIVERSI ISTRUMENTI:

- 511 Corrado L. — Trascrizione per *Mandolino* con accompagnamento di *Pianoforte* . . . » L. 8,—  
512 PASTORI RUSCA G. — Motivi trascritti per *Mandolino* o *Violino* con accomp. di *Pianoforte* » 6,—  
521 FURINO F. — Trascrizione per *Violoncello* con accompagnamento di *Pianoforte* . . . » 8,—  
524 ALBANO M. — Intermezzo, trascrizione per *Arpa* » 4,—  
525 MUGNONE F. — Trascrizione per *Violino*, con accompagnamento di *Pianoforte* . . . » 8,—  
560 HERMAN A. — Fantasia Siciliana per *Violino* e *Pianoforte* . . . » 8,—  
572 NICOLAI R. — Trascrizione per *Mandolino* e *Pianoforte* . . . » 4,—  
574 MALDURA G. B. — Trascrizione per *Mandolino* o *Violino* con accompagnamento di *Pianoforte* » 8,—  
593 PASTORI RUSCA G. — Siciliana, riduzione per *Mandolino* con accompagnamento di *Chitarra* . . » 3,—  
910 BASTINI E. — Fantasia per *Violino* e *Pianoforte* » 8,—  
911 REINHARD A. — Intermezzo Sinfonico per *Violino* e *Pianoforte* . . . » 4,—  
912 — *Idem*, per *Violino*, *Violoncello*, *Harmonium* e *Pianoforte* . . . » 5,—  
1253 CAROSIO E. — Intermezzo per *Mandolino* o *Violino* con accompagnamento di *Chitarra* . . » 2,—  
1277 — Intermezzo per *Mandolino* solo . . . » —,80  
1292 — Intermezzo per *Violino* o *Mandolino* con accompagnamento di *Pianoforte* . . . » 2,—  
2340 DELLI PONTI R. — Romanza di Santuzza « *Voi lo sapete o mamma* ». Trascrizione per *Violino* e *Pianoforte* . . . » 3,—  
2364 SETTEMBRI A. — Siciliana per *Mandolino* con accompagnamento di *Chitarra* . . . » 2,—  
2363 — Siciliana per *Mandolino* solo . . . » —,80  
2366 — Addio alla madre per *Mandolino* con accompagnamento di *Chitarra* . . . » 2,—  
2365 — Addio alla madre per *Mandolino* solo . . » —,80  
2368 — Stornello di Lola per *Mandolino* con accompagnamento di *Chitarra* . . . » 2,—  
2367 — Stornello di Lola per *Mandolino* solo . . » —,80

## RIDUZIONE PER PICCOLA BANDA:

- 1531 PENNACCHIO G. — Fantasia . . . L. 20,—

## RIDUZIONI PER ORCHESTRA:

### RIDUZIONE PER GRANDE ORCHESTRA:

- 629 BONICIOLO R. — *Pot-pourri* (sola partitura) . L. 20,—

### RIDUZIONI PER PICCOLA ORCHESTRA:

- 1760 ALBISI G. — Fantasia . . . L. 10,—  
1805 — Intermezzo . . . » 6,—  
1812 — Preludio e Siciliana . . . » 8,—

### RIDUZIONI PER TRIO:

- 1760 ALBISI G. — Fantasia . . . L. 6,—  
1805 — Intermezzo . . . » 5,—  
1812 — Preludio e Siciliana . . . » 6,—

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